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THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

ISSUE 247/8
SEPT 1991
\$1.00

record research

the H³ chrono-matrix file
PART 36 **Harold H. Hartel** (SEE PAGE 7)
Spivey Records (see page 24)

THE BRITISH BEHIND THE COBWEBS
by **BILL DEAN-MYATT** (B D & M)

TOWER
FROGS' LEGS
PLATE 10
DISCERNANT DISCOPHORE
ORCHESTRAL
227

78rpm PRESSED IN THE U.S. FOR EXPORT TO AUSTRALIA
by Rose Laird (SEE PAGE 8 FOR LAIRD & DEAN-MYATT)

Capitol
Imperial
Mercury

5407
Blueberry Hill
(Rock, Rock & Roll)
FATS DOMINO
IM-1002

THEY PUT THE LIGHTS OUT
(Rhythm & Blues)
JOE HOWARD
and His Orchestra
5475

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BEHIND
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CORRECTIONS
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ADDITIONS
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BAND
DISCOGRAPHY
(Volume 2
(Lange to Zurke)
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Starck
Voice and
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159
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PHONOGRAPH RECORDING COMPANY
Electronic
Process
ALABAMA STOMP
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FRANKLIN MURDER ORCHESTRA
100

(PART FIVE) by
George Blacker &
Jean-Christophe
Averty
(See page 6)
BEGINNING OF THE EMERSON DYNASTY
THE EMERSON-PATHE CONNECTION
This PART FOUR also includes
a lengthy analysis and historical
digression by George who was inspired
by comments from Messrs. Averty and
Dean-MYATT re: Caruso's Emerson 301.

ANOTHER FOUR WORD REVIEW (RR RECOMMENDS 'EM HIGHLY) -By LK(see pg.3)

THE SIR HARRY LAUDER DISCOGRAPHY
Darrell Baker & Larry F. Kiner

ARLD
The American Record Label Directory
and Dating Guide, 1940-1959

GALEN GART
The American Record Label Directory
and Dating Guide, 1940-1959

Basic Musical Library
"P" Series, 1-1000
Larry F. Kiner
and
Harry Mackenzie
Foreword by Richard S. Sears

Armed Forces Radio Service
BASIC MUSICAL LIBRARY

HARRY LAUDER with JOCK (circa 1910)

DISCO-ING IN
GEORGE BLACKER

ELECTRA
-AMOS N' ANDY
Episode No. 2 & 2 Part No.
Date

AMOS N' ANDY
GOT THEIR FAITHFUL
IMPRESSIONS OF NEGRO
LIFE BY TRAMPING THE
STREETS OF HARLEM.

MARSH LABS TRANSCRIPTIONS (see page 2)
A PRELIMINARY INVESTIGATION (PART ONE)

EDISONIA Ray Wile
"EDISON & THE BLUES!"
(PART TWO) (see page 4)

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EDISON DIVISION
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EDISON RECORD
51476-L
UNDETAILED BLUES
NEW YORK
EDISON

RAGGING the CLASSICS
JOHN SAM LEWIS
(See Page 8)

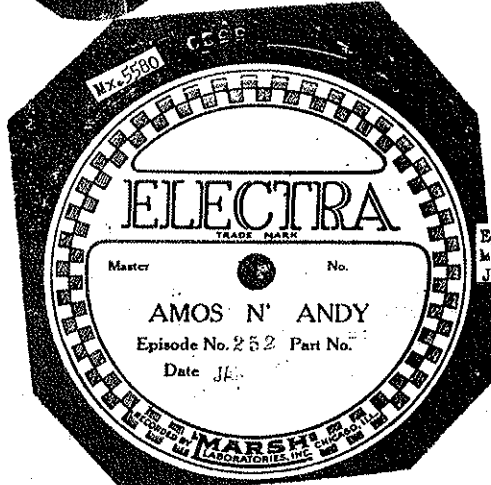
LA TOSCA
(Puccini)
Cecilia
No. 248
VERTICAL CUT (see page 2)

"TALK-O-PHOTO" (see page 5)
by the two GEORGES!
Contribution by collector-researcher,
GEORGE E. WILSON
Analysis by GEORGE BLACKER
* PART TWO *
(coordinated by Len Runstadt)

MAE MURRAY
on
TALK-O-PHOTO
(90)(21590-2B)

**** LEGACY OF GEORGE BLACKER ****

**DISCO-ING IN
GEORGE BLACKER**



Episode 252
Mx. 5580
Jan. 13, 1929

MARSH LABS TRANSCRIPTIONS.
A PRELIMINARY INVESTIGATION (PART ONE)

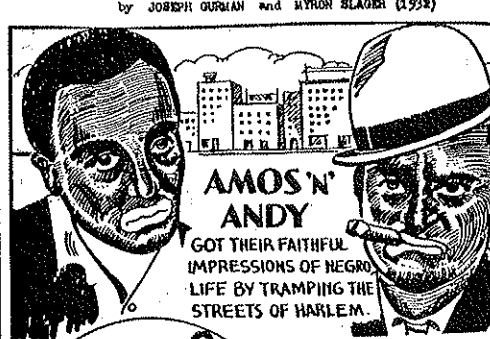
It is unfortunately true that many collectors don't seek out old radio transcriptions, for the very good reason that many can't handle the big 16-inch discs—and they're what most people think of when the word "transcription" comes up in conversation. No record changer will accommodate the biggies, and relatively few manual turntables can, either.

Not all transcriptions were 16 inches in diameter in the early days of the late 1920's and early 30's. Indeed, the first radio transcriptions produced—and here I allude to the syndicated recordings of the "Amos 'n' Andy" radio series—were 12-inch 78 rpm discs, playable on any home phonograph. The series was launched on March 19, 1928, being broadcast live from WMAQ in Chicago and carried via the records on other stations. WMAQ began using the records on April 28, 1929, and continued to do so until the series was taken up by NEC on August 19th of that year. That was the end of the syndication via records scheme—what was described by Correll and Gosden as their "chainless chain".

The "Amos 'n' Andy" broadcast records are as rare as if not rarer than Marsh Labs' Autograph records. Presumably this was because the records, once broadcast, had either to be returned to the transcription producer or (what seems more probable) destroyed. At this writing, not more than 15 or 16 of the Marsh records are known to exist, and three of these remain undocumented. Two others bear 3-digit master numbers prefixed "LTP", and these are probably recorded and pressed by Brunswick.

I am indebted to Dr. Michael Biel of Morehead, Ky., for the information about the "Amos 'n' Andy" discs and the master numbers of one of the Marsh discs and the dope on the two presumed Brunsvicks, which will not be quoted here, as this article is devoted to Marsh Labs' transcriptions. For that matter, this column was conceived originally as a simple takeout on the 12-inch 33 1/3 rpm "Allied Broadcast Circuit" discs, but after we'd suggested this, I decided to flesh it out with as much as I'd been able to accumulate on other Marsh radio recordings. Accordingly, here is a list of the known Marsh Labs "Amos 'n' Andy" records. The first, examined and documented by Mike Biel, bears master numbers 4949-1/4950-2. The episode number is not given, but is very probably an early one, as it describes the purchase of the old jalopy which was to be the major

Radio Round-Ups
by JOSEPH GURMAN and MYRON SLAGER (1992)



AMOS 'N' ANDY
GOT THEIR FAITHFUL
IMPRESSIONS OF NEGRO
LIFE BY TRAMPING THE
STREETS OF HARLEM.

AMOS 'N' ANDY are Freeman Gosden and Charles J. Correll, entirely products of the microphone. They have been broadcasting since 1925. They started in the spring of that year "just for the fun of it." It turned out to be a rather serious proposition. Correll is a native of Peoria, Ill., while Gosden was born in Virginia. They met in Durham, N. C., where both were employed back stage in a small-time show. The two made many trips in Harlem for the purpose of studying types which they intended to portray. They traveled incognito, talking to chance acquaintances as they roamed the entire negro section from Park Avenue to Eighth Avenue. Tramping up and down the streets, watching life, standing on corners and listening to the talk of the inhabitants, they got many faithful impressions.

Radio Round-Ups

capital asset of the Fresh Air Taxicab Company of America, Incorporated. It may be worth noting that the first of the episodes shown here, number 252—takes place very shortly after the court trial in which the Widow Parker ("Snookums" to Andy) hauled Andy before a judge and jury for breach of promise. He professes a continued affection for her in spite of everything. The script of part of that trial is reprinted in a 1929 book called "All About Amos 'n' Andy and Their Creators, Correll & Gosden". The episode number quoted for that script is 250, which leads to the inference that the next episode, number 251, must have described the conclusion of the court proceedings and the dismissal of Mrs. Parker's charges. The book also provided a few additional bits of information: (a) the scripts were prepared at least six weeks in advance of the live WMAQ broadcast, to allow time for recording and production of the transcriptions. Correll and Gosden auditioned test pressings of these before permitting them to be sent to the subscribing stations, just to be sure they were satisfactory; if they weren't OK, they'd be remade... (b) two copies of each record were sent to the stations, so the body of the show could be presented without any interruption. This was done, obviously, by using two turntables. Each disc contained a complete show; that is, parts 1 and 2 of each episode were coupled back-to-back. The advantage of this was that if one of the two records got broken by accident, the show could still be played in its entirety, though with a break in continuity at the half-way mark. This could be covered by some kind of announcement ("more of 'Amos 'n' Andy' in a moment, after this message..."). Also, if the station wished to rehearse the show, it was possible to use only one pair of sides for this purpose, retaining the other pair pristine for the ultimate on-air playback. Now for the records themselves (at long LONG last!):

Episode	Date	Matrix	Notes
252	1/13/29	Mxs. 5580/-81	
"	253	1/14/29	" 5588/-89 (goofed!)
"	254	1/15/29	" 5590/-90 (sic; somebody)
"	256	1/18/29	" 5594/-95
"	257	1/19/29	" 5599/5600
"	258	1/20/29	" 5601/-02
"	259	1/21/29	" 5603/-04
"	262	1/25/29	" 5611/-12
"	263	1/26/29	" 5613/-14
"	264	1/27/29	" 5615/-16
"	265	1/28/29	" 5617/-18
"	266	1/29/29	" 5619/-20

...and that's all she wrote for "Amos 'n' Andy".

**** Marsh Labs Transcriptions Exploration (to be cont'd) ****
All commentary to LEN KUNSTADT of RR

Armed Forces Radio Service
BASIC MUSICAL LIBRARY

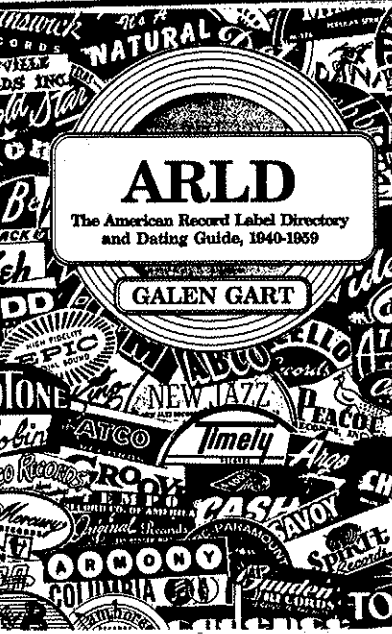
**Basic Musical Library,
"P" Series, 1-1000**

Larry F. Kiner
and
Harry Mackenzie

Foreword by Richard S. Sears, Greenwood Press

In 1943 the ARMED FORCES RADIO SERVICE (AFRS) began transmitting programs that linked thousands of American Military personal and civilians stationed overseas to the U.S.A. This definitive study provides discographical data for the first 1000 recordings (a prodigious undertaking) of the AFRS Basic Musical Library "P" popular series consisting of popular, jazz, and classical music. The sources of the recordings were variable and included commercial recordings, (occasionally alternate takes) principally from Columbia, Decca and Victor; radio broadcasts (often from dress rehearsal); concerts; and AFRS's own recording sessions. LARRY KINER, this time with fellow researcher, HARRY MACKENZIE have done it again in this monumental permanent 326 page reference volume, HOW TO GET IT! WRITE OR PHONE GREENWOOD PRESS, 88 POST ROAD WEST, BOX 5007, STAFFORD CT 06881 (203 226 3571). This is Greenwood's 39th work in their history making Discographies series.

Another Four Word Review [RR recommends 'em highly!] by LK THE



ARLD
The American Record Label Directory
and Dating Guide, 1940-1989

RESEARCH with a capital "R"! This is a most detailed access to information on scores of active record labels during the era of 1940 through 1959. Painstaking searching research documenting over 4000 COMMERCIAL RECORD COMPANIES whose output included popular, classical, jazz, blues, country, folk, ethnic, religious, etc. as well as "spoken word" recordings of drama, poetry, etc. dominate this invaluable volume of facts of this indispensable 259 page volume... HOW TO GET IT! WRITE OR PHONE GALEN GART, BIG NICKEL PUBLICATIONS, P.O. BOX 157, MILFORD NEW HAMPSHIRE 03055 (603-888-4012, EVENINGS AND WEEKENDS).....

**SIR HARRY LAUDER
DISCOGRAPHY**

by
Darrell Baker
and
Larry F. Kiner



The Scarecrow Press, Inc.
Metuchen, N.J. & London
1990

This volume is a tribute to SIR HARRY LAUDER (1870-1950), the Scottish singer, actor, songwriter and good will musical ambassador who was the greatest one-man show of American vaudeville and British music hall fame. Included in this 222 page work is a complete discography covering issued and unissued recordings, private recordings, radio broadcasts, motion picture soundtracks, and LP and cassette reissues. The discography covers all known 78 rpm cylinder recordings made by Harry from his first session in 1902 until his last in 1940.. This volume also includes a biographical sketch, a complete and comprehensive filmography, an exhaustive bibliography, a listing of all published and unpublished songs written by Harry—and prolific indexes. The book is profusely illustrated with many rare photos and record label replicas. There is even Harry's own personal drawings of himself used for autographing and corresponding purposes. Vest the prolific LARRY KINER with co-author DARRELL BAKER certainly have a gem in discographical expertise. HOW TO GET IT! WRITE OR PHONE SCARECROW PRESS INC., P.O. BOX 4167, METUCHEN NEW JERSEY 08840 (1-800-537-7107)

•• About BLUES RESEARCH Magazine!!

BLUES RESEARCH is a subsidiary of RECORD RESEARCH MAGAZINE and is edited by ANTHONY ROTANTE and PAUL SHEATLEY. There is no present subscription system. Each issue now costs \$1.00 (66 pence English) and can be ordered either from Record Research or our English rep. DEREK COLLIER. BLUES RESEARCH Magazine is a vehicle for exploring the vast field of contemporary Blues (R&B, R&B etc) recordings.

The following back issues of BLUES RESEARCH are available:

- ISSUE 3 - Aristocrat, Chess, Chief, Alton, Sunbeam, etc.
- ISSUE 9 - Nashboro, Excello, Maceo, etc. - and label index of issues 1 thru 8
- ISSUE 15 - Manor, Arco, Regis and JOB
- ISSUE 16 - Sittin' In With, Jax, Harlem, Delta, Jade, Super Disc, etc.
- ISSUE 17 - Detroit labels; Fortune, Sensation, J.V.-B, Kilo, Strat-o-8 (Att: Issue 17 was incorporated into RR issue 129/30)

Record Research also published installments of KING, FEDERAL and DELUXE, I. Interested in availability please write us...

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EDISONIA

by Ray Wile

Edison and the Blues -- not Blue Amberol!!
Part Two (cont'd from RR 245/6)

FROM LK & RCI BRAVO RAY!!
HERE WE ARE BACK AGAIN FOR
ANOTHER INSTALLMENT OF RAY WILE'S
MOST WORTHY EDISONIA RESEARCH.
CONSISTING OF HIS FURTHER PROBE
INTO EDISON'S BLUES ADVENTURES WITH
A MOST SIGNIFICANT FIND OF CHECKS
THAT WERE PAID TO TWO OF THE BLUES
LADIES, THE CHECKS, THEMSELVES, ARE
HISTORICAL DOCUMENTS OF INTRINSIC
VALUE.

IT WAS THE USUAL POLICY OF EDISON
RECORDS TO PAY THEIR ARTISTS THIS
VERY DAY OF THEIR RECORDING, AS THE
CHECK'S DATE SO INDICATED. HENCE
WE HAVE A CHECK FOR ROSA HENDERSON
(SERIAL NUMBER MATRIX 9661, NOVEMBER
21, 1924) "UNDERTAKER'S BLUES" WHICH
WAS ISSUED ON EDISON 51476 AND
ANOTHER ROSA HENDERSON (SERIAL
NUMBER 9512, OCT. 28, 1924) "DON'T
ADVERTISE YOUR MAN" WHICH WAS ISSUED
ON EDISON 51476, SER. RAY'S RR 245/6
EDISONIA FOR MORE ON ROSA.

NEXT IS THE MYSTERIOUS HELEN
COLEMAN'S CHECK SHOWN HERE, WHICH WAS PAYMENT FOR HELEN'S RECORDING OF
(SERIAL NUMBER 9163, SEPT. 14, 1923) "SHE WALKED RIGHT UP AND TOOK MY MAN AWAY"
BEING ISSUED ON EDISON DISC 51242 AND AMBEROL CYLINDER 4915 AS BY ELLEN
COLEMAN WHO WAS RESPONDED TO BY EDISON RECORDING EXECUTIVE MR. GORRISON
WITH THE FOLLOWING NOTE: "MR. POLSKI, ELLEN COLEMAN SELECTED BY COMMITTEE
AT ORANGE PARK SAMPLE RECORD SING BY MISS BAXTER (ELLEN COLEMAN)... GORRISON!!"
IT WAS GORRISON TO POLSKI WHO CONNECTED MISS BAXTER WITH ELLEN COLEMAN.
THIS NOTE BY GORRISON ORIGINALLY APPEARED MAY BACK IN RR 15 (SEPT/OCT/56)
AS AN "EDISON JAZZ SURVEY" WHICH WAS PART OF AN ENTIRE ISSUE ON THOMAS ALVA
EDISON COORDINATED BY RAY WILE. SO THE DISCOGRAPHICAL VOLUMES PICKED UP THIS
QUOTE AND ASSUMED THAT ELLEN COLEMAN WAS A PSEUDONYM FOR HELEN BAXTER OF
COLUMBIA, OKLAHOMA, PLAZA LABELS, VICTOR RECORDING ADVENTURES. SO NOT HELEN
COLEMAN TAKES OVER SPARE DISC TO HER CHECK RECEIVED FOR THE RECORDING
PERFORMANCE OF "SHE WALKED RIGHT UP AND TOOK MY MAN AWAY" WHICH IS CREDITED
TO ELLEN COLEMAN ON THE LABEL. APPARENTLY HELEN COLEMAN WAS THE LEGAL NAME
FOR CHECK DURING PURPOSES AND ELLEN COLEMAN MAY HAVE BEEN A PSEUDONYM
INVENTED BY EDISON TO OBLIVION HELEN BAXTER WHO DURING THIS 1923 PERIOD WAS
RECORDING FOR OKLAHOMA, EARLY JUNE 1923, ACCORDING TO GORRISON-DIXON'S BLUES &
GOSSIP RECORDS). ON JULY 10, 1923 ELLEN COLEMAN RECORDED HER FIRST SIDES FOR
EDISON, "CRUEL BACK BITTEN BLUES" AND "YOU GOT EVERYTHING A SWEET MAN NEEDS
(BUT ME)" (9055-B AND 9065-B SERIAL NUMBERS RESPECTIVELY) THE TWO TITLES
BEING COMPILED ON EDISON DISC 51200 AND AMBEROL CYLINDER 4915 (CRUEL BACK
BITTEN BLUES) AND 4911 (YOU GOT EVERYTHING A SWEET MAN NEEDS). THEN ELLEN CAME BACK ON
SEPTEMBER 14, 1923 TO RECORD "SHE WALKED RIGHT UP AND TOOK MY MAN AWAY" IN
WHICH SHE WAS PAID BY A CHECK (SERIAL NO. 96 RIGHT WHICH WAS MADE OUT TO
HELEN COLEMAN & ENDORSED BY HELEN. SO I GUESS THE BEST WAY TO HAIL DOWN
THE ELLEN COLEMAN, HELEN COLEMAN, HELEN BAXTER CONNECTION WOULD BE TO COMPARE
BAXTER'S COLUMBIA, OKLAHOMA, PLAZA LABELS VOCAL PERFORMANCES WITH THOSE OF THE
EDISON'S. THE NAME OF LEBUEL FOWLER, WHO ACCOMPANIED HER, MAY BE A KEY IN
CONVERTING ALL THREE NAMES AS THE SAME BLUES GAIL, THAT EDISON CHECK YOU SEE
HENCE CERTAINLY OPEN UP FURTHER RESEARCH. WAS HELEN BAXTER HER HUSBAND MARRIED
OR STAYED HOME. YES! WE CAN VERIFY THAT ELLEN COLEMAN WAS HELEN COLEMAN AND
NEARLY VERIFY THAT HELEN BAXTER WAS HELEN COLEMAN! ANYWAY WE CAN
NOW ADD TO THE RUST AND GORRISON-DIXON DISCOGRAPHICAL COMPENDIUMS IS "HELEN
COLEMAN" THANKS TO THE SLIGHTING OF AGE EDISON RESEARCHER, RAY WILE,
AND THREE OTHERS AND FOUR STARS *** TO LEAN BURT AND THE FINE EDISON STAFF.

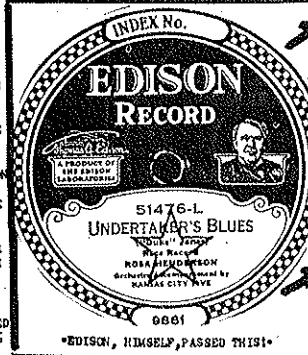
ANOTHER RAY WILE EDISON PROJECT!
RAY IS CURRENTLY WORKING ON A COMPLETE EDISON MATRIX LISTING. SINCE HE
INTENDS TO INCLUDE CYLINDERS HE NEEDS "TAKEN" INFORMATION FOR THE LIVE TWO
MINUTE, AMBEROL AND BLUE AMBEROL ISSUES. FOR THOSE WHO ARE NOT FAMILIAR WITH
EDISON PRACTICES THE "TAKEN" MAY BE DETERMINED BY THE NUMBER OF DOTS AFTER THE
ID OF THE WORD PAID ON THE CYLINDER LABEL. ONE DOT MEANS THERE ARE TWO
DOTTED "TAKEN" TWO. THE PROBLEM ALSO IS THAT HE DOES NOT KNOW WHEN
THEY BEGAN TO DO THIS, SO THAT ANY ADDITIONAL INFORMATION WILL BE OF HELP.
IN TERMS OF CONTRACTS SIGNED WITH CLASSICAL ARTISTS THE USUAL PROCEDURE WAS
TO MAKE TWO TAKES WHICH WOULD BE TWO DOTS.
THE CATALOGUE ITSELF IS COMPLETE AS FAR AS POSSIBLE
FOR THE DISC SERIES AND FOR THE CYLINDER
DUBBINGS.

IT IS PARTIALLY COMPLETE FOR LIVE
CYLINDERS FROM SEPTEMBER 1912 TO
THE BEGINNING OF DUBBING.
TO THE RIGHT YOU HAVE A CYLINDER
RIM ILLUSTRATING THE PAID DOTS
THAT RAY IS INTERESTED IN SEEKING.
RAY UNDERSTANDS THAT THIS
PARTICULAR CYLINDER HAS APPEARED
IN SEVERAL VERSIONS, SOME WITH
ANNOUNCEMENTS - AND SOME WITH OUT!
AND IN CLOSING THIS RAY WILE
INSTALLMENT WE WOULD LIKE TO
MENTION THE LARGEST OF RAY'S
FINE EDISONIA CONTRIBUTIONS TO
RR. DO YOU KNOW THAT HE BEGAN
WITH US IN RR NO. 1 (FEB. 1955) AND
HIS PIONEERING EDISON RESEARCH HAS
FOLLOWED CONTINUOUSLY RIGHT UP TO
THE PRESENT DAY. QUITE AN ACHIEVEMENT
FOR RAY WILE AND RECORD RESEARCH!! LK

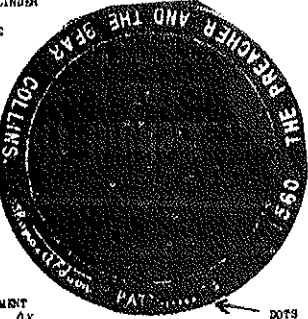
EDISON 51476 label above,
COURTESY OF RON GRABLE,
ST. JOSEPH, MISSOURI.
*Thank you, RCI!

Comments to RAY WILE
195-28 37th Avenue
Flushing N. Y. 11358-4005

(more Ray Wile EDISONIA in forthcoming issue)



*EDISON, HIMSELF, PASSED THIS!



Serial no. 9861
THOMAS A. EDISON INC.
RECORDING DIVISION
New York No. 91 1924
PAY TO THE ORDER OF *Rosa Henderson* \$50.00
Fifty and 00/100
TO: BANK OF THE MANHATTAN COMPANY
31 UNION SQUARE
NEW YORK 1-2
THOMAS A. EDISON INCORPORATED
RECORDING DIVISION
MAY 11 1924
Friedl Rabinowitz
CASHIER

Serial no. 9812
THOMAS A. EDISON INC.
RECORDING DIVISION
New York No. 2039
PAY TO THE ORDER OF *Rosa Henderson* \$50.00
Fifty and 00/100
TO: BANK OF THE MANHATTAN COMPANY
31 UNION SQUARE
NEW YORK 1-2
THOMAS A. EDISON INCORPORATED
RECORDING DIVISION
OCT 28 1924
Friedl Rabinowitz
CASHIER

Serial no. 9163
THOMAS A. EDISON INC.
RECORDING DIVISION
New York No. 6188
PAY TO THE ORDER OF *Helen Coleman* \$40.00
Forty and 00/100
TO: BANK OF THE MANHATTAN COMPANY
31 UNION SQUARE
NEW YORK 1-2
THOMAS A. EDISON INCORPORATED
RECORDING DIVISION
SEP 14 1923
Friedl Rabinowitz
CASHIER

"TALK-O-PHOTO"
by the two GEORGES!
Contribution by collector-researcher,
GEORGE E. WILSON
Analysis by GEORGE BLACKER
* PART TWO *
(coordinated by Len Munstadi)

MAE MURRAY
on
TALK-O-PHOTO
(90)(21590-2B)
"My Real Self"

In the interest of continuity
(we began the TALK-O-PHOTO
research in RR 237/4 with
GLORIA SWANSON) we shall REPEAT
some part of BLACKER's analysis
- and we will again include the
Talk-O-Photo sleeve which listed
12 releases. Recent research
via a Talk-O-Photo advert which
appeared in a July 15, 1920 issue
of the Talking Machine World
was provided to us by ALLEN
KORNGOLDEN of ANTIQUE PHONOGRAPH
MONTHLY. This shows 14 releases.
This advert also appeared in an
earlier issue of Brian Rust's
"MUSIC TIMES" publication.
However the clarity of Allen's
copy to us is much more defined.
We will present this copy in a
forthcoming issue of our Talk-
O-Photo exploratory research.
- AND from one researcher-
subscriber JOE MARTEL who once
had two more of which he dis-
posed of (tears!) it now brings
our count to 16 releases of
these extraordinary rare picture
label records. The rare VOGUE
picture records are pygmy in
comparison to the rarity of the
TALK-O-PHOTO recordings.

Now regarding the catalog
number (if it be!) vs. the
matrix number shown in the run-
off groove of the playing side,
THERE IS A CONNECTION!
Let's take the MAE MURRAY list
for instance. The sleeve listed
it as 90. The matrix number which
is imprinted in the run-off
groove was 21590-2B. Fortuna-
tely as you will see to the right
there are four more that had
this sleeve number - matrix
number connection (see 57-
(21557-2), see 74 (21574-10),
72 (21572-18 and 21 (21591-2A).
Quite intriguing, isn't it?

Okay now let's do some very
intensive research on RRA
extended EDISON RECORDS disco-
graphical numerical commentaries
primarily by RRA's BOB COLTON
with some aid from your scribbles.
Matrix-wise the cataloguing
shows a gap between 21500 and
on. Our first listing of the
21000 matrix number was 21014 -1
Emerson Military Band "Garde
Du Corps" which appeared on
Emerson catalog number 7362.
Our last matrix number listing
was 21498-1 Sanford & Sanford
(who they?) performing "They're
All Sweeties" which appeared on
Emerson 7553. After this a
complete blank until we
discovered the Talk-O-Photo
matrix of 21557. IS IT POSSIBLE
THAT THE 21500 MATRIX SERIES
WAS ALLOCATED FOR TALK-O-PHOTO
releases. Incidentally the
Emerson 7000 catalog number
releases were 77 circumference
where the Talk-O-Photo releases
(as Blacker noted) were about 64

We welcome your Talk-O-
Photo commentary with
special emphasis for
additional recordings
if you have them. Their
numerical series ran
to about 91. Whether
they are all Talk-O-
Photo is the question!
Send your info. /LK



Another odd record series with which Emerson was involved, at
least to the extent that they cut the masters, is the TALK-O-
PHOTO series. These were single-sided records, made of some
sort of plastic laminate on a cardboard core, and about 6 inches
in diameter. The reverse or blank side of the record is covered
by a photograph of the artist speaking on the "front" side. In
all known cases, the speaker is a movie star. The listing which
follows is derived in part from listings printed on the backs
of the two different "Talk-O-Photo" sleeves; master numbers, for
the most part, are outside submissions.

If the series began at 1 and ran as high as 91 as may be seen
below, I can only wonder why the records are so rare today.
Until a very recent Record Research Associates (RRA) meeting,
I had never seen one of them in the flesh. It was George Wilson
that brought three of 'em in, much to the discographical delight
of the RRA faithful. That's where I traced two master numbers
hitherto unknown to me, and confirmed one I'd already filed
from another source. Enough of that! Let's get to the listing!

- 57(21557-2): "Stage Fright" - Harry Miles Minter
- 60: "I Wish I Were a Hero" - William Russell
- 65: "My Dream" - H.B. Warner
- 72: "Don't You?" - J. Warren Kerrigan
- 74(21574-1C): "Happiness" - Gloria Swanson
- 79(21579-1E): "Girls I Have Loved" - Lew Cody
- 80: "My Prize Love Letter" - Clara Kimball Young
- 81: "My Ambitions" - Anita Stewart
- 82: "Who Would Change Places With Me?" - Mildred Harris Chaplin
- 83: "The Vision" - Bert Lytell
- 90(21590-2B): "My Real Self" - Mae Murray
- 91(21591-2A): "How to Become a Star" - David Powell

**FAMOUS MOVIE STARS
WILL TALK TO YOU**
ON
"TALK-O-PHOTO" RECORDS
A COMBINATION OF
PHOTOGRAPH RECORD by the STAR
PHOTOGRAPH OF THE STAR
AUTOGRAPH OF THE STAR

- | | |
|---|--|
| 57 "Stage Fright" - Harry Miles Minter | 80 "My Prize Love Letter" - Clara Kimball Young |
| 60 "I Wish I Were a Hero" - William Russell | 81 "My Ambitions" - Anita Stewart |
| 65 "My Dream" - H.B. Warner | 82 "Who Would Change Places With Me?" - Mildred Harris Chaplin |
| 72 "Don't You?" - J. Warren Kerrigan | 83 "The Vision" - Bert Lytell |
| 74 "Happiness" - Gloria Swanson | 90 "My Real Self" - Mae Murray |
| 79 "Girls I Have Loved" - Lew Cody | 91 "How to Become a Star" - David Powell |

ACTUALLY
80.79 (LK) PRICE 35 CENTS, 3 FOR \$1.00

TALKING PHOTO CORPORATION
Robert B. ("Fat") Wheeler, President
334 FIFTH AVENUE, NEW YORK, N. Y.

This very descriptive copy on the front of this sleeve is
well-worth noting! The recordings date from ca. 1919/1920!
All comments to Len Munstadi of RR **** 5

OBITUARY. VARIETY, MARCH 31, 1965 ISSUE ****

MAE MURRAY
Mae Murray, 75, one of the most
and the director, each of whom
had a preconceived idea of how the
part of the Merry Widow should be
portrayed. With Gilbert, who played
Prince Danilo, she danced "The
Merry Widow Waltz," which for
many years was regarded as the
great dance number ever staged on
a celluloid.

When talking pix appeared, al-
though they washed her up as a
screen personality, Miss Murray
refused to acknowledge defeat.
"You don't have to keep making
movies to remain a star," she said.
"Once you become a star, you are
always a star."
She tried several comeback film
appearances but the magic-or
perhaps a new school of producers
and directors had taken over--was
gone. During the '30s she was
dancing to the "Merry Widow
Waltz" in a nostalgic show with
other oldsters in Billy Rose's
Diamond Horseshoe in N. Y., and
again in 1959 repeated this act at
the Mocambo in Hollywood.

Miss Murray briefly hit the front-
pages a little more than a year ago
when she was found wandering in a
dazed condition on a St. Louis
street. She said she thought she
was in New York, where she had
come to discuss her memoirs with
her publishers. She apparently had
forgotten that these had been pub-
lished in the late '50s under the
title, "The Self-Enchanted," not a
success. On another occasion she
said she slept on park benches in
New York's Central Park for three
nights when she lacked money for
a hotel room.

During her heyday when she
lived high--she told a court on one
occasion that she spent more than
\$3,000,000 over a 10-year period--
Miss Murray was regarded as one
of the screen's best-dressed women.
She was always interested in keep-
ing an eye for promising new-
comers, and claimed she had dis-
covered Rudolph Valentino, whom
she gave a small role in her 1919
film, "The Delicious Little Devil."

It was this "little" something
and a pouting face and enlivening
figure and grace which attracted
Ziegfeld, just as in 1915 Jesse L.
Lasky placed her under contract to
Famous Players-Lasky and she
was to embark upon one of the
most colorful screen careers in his-
tory. Two of her early films there
are still remembered by old timers,
"To Have and to Hold," with Bert
Lytell, and "Sweet Kitty Bellairs,"
both made in 1916.

Surviving is one son, Daniel
Cunning, of Troy, N. Y., born of the
marriage to McDougal. He was
brought up by a family who oper-
ated a Troy shoe store and later
took their name.

Talk-O-Photo to be continued -also more on
Mae Murray with a new record discovery of
Mae on 12" Columbia featured. Thank you
Neil Corning for your find! Are there more
Mae Murrays lurking around somewhere ready
to be discovered?

BEGINNING OF THE EMERSON DYNASTY
 THE EMERSON-PATHE CONNECTION
 by GEORGE BLACKER
 and JEAN-CHRISTOPHE AVERTY
 correspondence to
 Jean-Christophe Averty
 BP 133
 6 Rue Victor Hugo
 92150 SURESNES
 FRANCE

(continued research
 PART FIVE
 (see RR 239/40, 241/2, 243/4,
 245/6 for parts one, two, three & four.
 (coordinated by Len Kunstadt)
 (Editor LK notes in the interest of cumulative
 research we will repeat Blacker's Emerson 300
 numerical appearing in RR 239/40... followed by
 Averty's current additional information.)

(GB)310: "We Parted on the Shore" - Pt. 1 - Harry Lauder
 (GB)311: "Do." - Pt. 2 ... both from Pathe 40000

(from Averty) Concerning those 310 and 311 issues of EMERSON
 6 inch. I have not given you information which already exist
 in Brian Rust's "BRITISH MUSIC-HALL DISCOGRAPHY" published in
 1979 by General Gramophone Publications Ltd, 177-179 Kenton Road
 Harrow, Middlesex HA3 0HA, England (ISBN 0902470 07 9)... On pages
 138 to 150 of this remarkable work there is an excellent discog-
 raphy of Sir HARRY LAUDER, and on page 140 it is mentioned

...HARRY LAUDER, orch. acc. London, c. June 1906

60286 WE PARTED ON THE SHORE Part 1 PATHE P.60286, 277, 1162
 60287 WE PARTED ON THE SHORE Part 2

These two sides are undoubtedly the ones reissued on EMERSON 310 & 311.

(from Darrell Baker and Larry Kiner's great Sir Harry Lauder Discography book
 -Scarecrow Press- 1990 ... just published)

June 1906
 (Recording Session)
 THE PATHE COMPANY OF LONDON: London, England.
 ACCOMPANIMENT: Unidentified piano, possibly Landon Ronald.

WE PARTED ON THE SHORE (PART 1) (Harry Lauder)	WE PARTED ON THE SHORE (PART 2) (Harry Lauder)
11"-78 Pathe 40000	11"-78 Emerson 311 (edited to one chorus)
2w-100 English Pathe 60286	2w-100 English Pathe 60287
Var-90 English Pathe 277	Var-90 English Pathe 277
Var-90 English Pathe 1162	Var-90 English Pathe 1162
Var-90 English Pathe 60286	Var-90 English Pathe 60287

(GB)312: "La Marseillaise" - Choir .. Of at least six
 versions listed in the 1917-18 catalog, only
 one comes anywhere near fitting the bill: a
 vocal trio version on 59013 sung by Henri Albers
 and two others: a tenor named LaSalle and one
 Mme. LaPeyrette, a contralto. Whether this trio
 was transformed for Emerson's purposes into a
 choir or another unknown record was used is
 anybody's guess. I refuse to bet either way
 on the basis of present knowledge.

EMERSON 312 (from Averty)
 LA MARSEILLAISE - Choir
 quite certainly:
 Henri ALBERS, baritone (1866/1926)
 Robert LA SALLE, tenor
 Catherine LAPEYRETTE, mezzo-soprano (1884/1960)
 recorded in Paris circa 1912 or 1913

(0590) PATHE (etched-label) 3117
 (0590) PATHE (paper-label) 3117 (green paper)
 (0590) PATHE (paper-label) 3117 (brown label)
 PATHE (US) 59013

Note: there was no other "choir" recording of the
 French National anthem, LA MARSEILLAISE (w/m
 by ROUGET DE L'ISLE) listed in PATHE Catalogues
 between 1896 and 1918.

(TO BE CONTINUED)

GEORGE BLACKER'S D.P.S. - EMERSON 301 - "CARUSO"

D.P.S. (Discographical Postscript) - Since the be-
 ginning of my efforts to match the Emerson verti-
 cal discs to their Pathe counterparts, two letters
 have come to me, in which the correspondents have
 amplified my work. The writers are Bill Dean-Myatt
 from England and Jean-Christophe Averty from France.
 Let's run over their comments, in catalog number
 order:

301: "E lucevan le Stelle" ("Tosca"; comp.: Puccini)
 - Caruso. Issues: Pathe/AICC cylinder 84-
 004, issued in standard and "Inter" diameters
 of 2 and 3-plus inches, respectively. Disc
 issues: Pathe 84004, a single-sided disc,
 very probably an outside start and very prob-
 ably 28 cm. diameter. M. Averty and J. Dean-
 Myatt cite an Italian Pathe disc (28 cm. diam-
 eter center-start) coupling "Lucevan" and
 "Qui Sotto il cielo" ("Gli Ugonotti"), origin-
 ally on Pathe/AICC cylinder 84006. A Caruso

discography compiled by John R. Bollig and published
 by the Eldridge R. Johnson Memorial, Dover, Delaware
 in 1973, cites another disc issue or two than the
 single-sided 84000 already alluded to. 84000 was
 also coupled with mx. 84003 ("Tu non mi vuoi piu
 Ben") as one double-faced issue and in another,
 coupled with mx. 84006 -- the "Ugonotti" aria. A
 third double-faced issue, described as such, is
 listed in the Bollig work, but the contents of the
 reverse side are not given. All these are described
 as etched-label records.

Summing it up, it is widely known that Caruso
 did three titles for AICC, which masters (cylinders,
 of course) were used extensively by Pathe Freres.
 The three titles are:

84003: "Tu non mi vuoi piu Ben"
 84004: "E lucevan le Stelle"
 84006: "Qui Sotto il cielo"

The obvious question arises: What was the unused
 number -- 84005? Is it an unused Caruso title,
 or was that number allocated to something by an
 entirely different artist, also unused (or un-
 traced)? Joe Klee, who writes on matters operatic
 and occasionally about other music, once advanced
 the claim (based on Heaven knows what, but presumably
 more than wishful thinking) that 84005 was a version
 of "Vesti la Giubba" by Caruso. The only way that
 theory will ever be refuted is for someone to trace
 that master number, either to a cylinder or some
 Pathe disc. This has yet to happen.

A remark regarding the recording date seems to
 be in order here. Both Mr. Dean-Myatt and M. Averty
 cite the recording date for the three cylinders as
 1902 and the venue as Milan. For my self, I've been
 inclined to accept a date between October 17th and
 28th, 1903. This date has been postulated by Martin
 H. Sokol in an article entitled "The 'Pre-Victor'
 Recordings of Enrico Caruso," published in "Antique
 Phonograph Monthly," Vol V, no. 4, in 1977. He cited
 several reasons for this new dating, not least of
 them a statement quoted from a British Pathe cylinder
 catalog dated 9/1/11 but containing no issues later
 than October 1910, to the effect that the Caruso
 titles, having been recorded "seven years ago",
 were "not up to our present standard of recording."
 Further corroborating this is the reproduction of
 an ad placed by AICC in the "Phonographische Zeit-
 schrift" between December 9, 1903 and Jan. 27, 1904.
 The Caruso records were mentioned quite prominently
 as among the latest "Moulded Phonograph Records of
 the most celebrated artists from the Scala Theatre,
 Milan." Moreover, an article in the Nov. 25, 1903
 issue of that journal spoke of the "New Milan Mold-
 ed Cylinders". No artist's names were mentioned
 here, however.

By an investigation of Caruso's itinerary in the
 autumn of 1903, Sokol was able to establish the
 October 17-28th area as the most probable time of
 the three-title session. He reasoned thus: Caruso
 sailed from Genoa to Buenos Aires on April 27, 1903,
 on reaching that city on May 14th -- 22 days

(cont'd on page 23)

We consider this compilation as one of the greatest treatises in the history of discography!
It's permanent reference!! HHH lives!!! The H3 serialisation began in RR 176/6.

the H³ chrono-matrix file!
Harold H. Hartel
155 Raine Street
Newton Falls Ohio 44444

Source: JAZZ RECORDS (4th Ed.)-Rust
or BLUES & GOSPEL-Goodrich/Dixon (2nd Ed.)

DATE	ARTIST	GENRE	LABEL	NUMBER	TITLE	REMARKS
1933-cont'd						
Jun 12	South	Chi		75062-1	My I Oh My I	PG. Nos. -1475
				75063-1	Mass Hooking Bird	
				75064-1	Gotta Go I	
					By Hook	
					The Gold Diggers' Song (We're In The Money)	-158
					It's Sunday Down In Carolina	
1933-cont'd						
Jun 14	Erving Bros. Ind	ACE	Col	75065-1	The Evening Blues	JR-511
				B-797-A (Voc)	Rhythm	
	Loon	NY		75066-1	Noontrunk	
				75067-1	Learn To Groon	76451-1 (BB)
				75068-1	Charlie's Home	76452-1 (BB)
				75069-1	A Fool In Love	76453-1 (BB)
				75070-1	Here You Come With Love	76454-1 (BB)
				75071-1	I've Got To Have Your House	76455-1 (BB) -Get To My House
				75072-1	Can't We Meet Again?	76456-1 (BB)
				75073-1	Black Panther	76457-1 (BB)
				75074-1	Puttin' It On	76458-1 (BB)
				75075-1	Dance Party	
15	Boswell Sis.	B-13466-A (Re)			I've Got The World On A String	-471
16	Kittalee	B-13467-A (Re)			Vamp Till Ready	
				GB-9982-1	It Had To Be You	
				GB-9983-2	Unlabeled orig. comp.	
				GB-9984-1	Ain't She Sweet?	
				GB-9985-2	My Bluebird's Singing The Blues	-1797
	Cl. Williams	NY		13467-1	High Society	
				13468-1	High Society	
	Eve Taylor	(Voc/LP)		13469-1	Mississippi Basin	BB-433
	Cl. Williams	(Voc/LP)		13470-1	Mississippi Basin	JR-170
				13471-1	Let's Go Back In The Evening	
				13472-1	I Like To Go Back In The Evening	
	Kittalee	Lon		GB-9988-1	Gold Diggers of 1933-midley, Part 1	-471
				GB-9989-1	Gold Diggers of 1933-midley, Part 2	-471
	A. Young	Rich		13473-1	Gold Diggers of 1933-midley, Part 3	-471
				13474-1	Gold Diggers of 1933-midley, Part 4	-471
20	Miss. Shells	NY		13475-1	Gold Diggers of 1933-midley, Part 5	-471
				13476-1	Gold Diggers of 1933-midley, Part 6	-471
				13477-1	Gold Diggers of 1933-midley, Part 7	-471
				13478-1	Gold Diggers of 1933-midley, Part 8	-471
				13479-1	Gold Diggers of 1933-midley, Part 9	-471
				13480-1	Gold Diggers of 1933-midley, Part 10	-471
				13481-1	Gold Diggers of 1933-midley, Part 11	-471
				13482-1	Gold Diggers of 1933-midley, Part 12	-471
				13483-1	Gold Diggers of 1933-midley, Part 13	-471
				13484-1	Gold Diggers of 1933-midley, Part 14	-471
				13485-1	Gold Diggers of 1933-midley, Part 15	-471
				13486-1	Gold Diggers of 1933-midley, Part 16	-471
				13487-1	Gold Diggers of 1933-midley, Part 17	-471
				13488-1	Gold Diggers of 1933-midley, Part 18	-471
				13489-1	Gold Diggers of 1933-midley, Part 19	-471
				13490-1	Gold Diggers of 1933-midley, Part 20	-471
				13491-1	Gold Diggers of 1933-midley, Part 21	-471
				13492-1	Gold Diggers of 1933-midley, Part 22	-471
				13493-1	Gold Diggers of 1933-midley, Part 23	-471
				13494-1	Gold Diggers of 1933-midley, Part 24	-471
				13495-1	Gold Diggers of 1933-midley, Part 25	-471
				13496-1	Gold Diggers of 1933-midley, Part 26	-471
				13497-1	Gold Diggers of 1933-midley, Part 27	-471
				13498-1	Gold Diggers of 1933-midley, Part 28	-471
				13499-1	Gold Diggers of 1933-midley, Part 29	-471
				13500-1	Gold Diggers of 1933-midley, Part 30	-471
				13501-1	Gold Diggers of 1933-midley, Part 31	-471
				13502-1	Gold Diggers of 1933-midley, Part 32	-471
				13503-1	Gold Diggers of 1933-midley, Part 33	-471
				13504-1	Gold Diggers of 1933-midley, Part 34	-471
				13505-1	Gold Diggers of 1933-midley, Part 35	-471
				13506-1	Gold Diggers of 1933-midley, Part 36	-471
				13507-1	Gold Diggers of 1933-midley, Part 37	-471
				13508-1	Gold Diggers of 1933-midley, Part 38	-471
				13509-1	Gold Diggers of 1933-midley, Part 39	-471
				13510-1	Gold Diggers of 1933-midley, Part 40	-471
				13511-1	Gold Diggers of 1933-midley, Part 41	-471
				13512-1	Gold Diggers of 1933-midley, Part 42	-471
				13513-1	Gold Diggers of 1933-midley, Part 43	-471
				13514-1	Gold Diggers of 1933-midley, Part 44	-471
				13515-1	Gold Diggers of 1933-midley, Part 45	-471
				13516-1	Gold Diggers of 1933-midley, Part 46	-471
				13517-1	Gold Diggers of 1933-midley, Part 47	-471
				13518-1	Gold Diggers of 1933-midley, Part 48	-471
				13519-1	Gold Diggers of 1933-midley, Part 49	-471
				13520-1	Gold Diggers of 1933-midley, Part 50	-471
				13521-1	Gold Diggers of 1933-midley, Part 51	-471
				13522-1	Gold Diggers of 1933-midley, Part 52	-471
				13523-1	Gold Diggers of 1933-midley, Part 53	-471
				13524-1	Gold Diggers of 1933-midley, Part 54	-471
				13525-1	Gold Diggers of 1933-midley, Part 55	-471
				13526-1	Gold Diggers of 1933-midley, Part 56	-471
				13527-1	Gold Diggers of 1933-midley, Part 57	-471
				13528-1	Gold Diggers of 1933-midley, Part 58	-471
				13529-1	Gold Diggers of 1933-midley, Part 59	-471
				13530-1	Gold Diggers of 1933-midley, Part 60	-471
				13531-1	Gold Diggers of 1933-midley, Part 61	-471
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				13572-1	Gold Diggers of 1933-midley, Part 102	-471
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				13576-1	Gold Diggers of 1933-midley, Part 106	-471
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				13598-1	Gold Diggers of 1933-midley, Part 128	-471
				13599-1	Gold Diggers of 1933-midley, Part 129	-471
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				13615-1	Gold Diggers of 1933-midley, Part 145	-471
				13616-1	Gold Diggers of 1933-midley, Part 146	-471
				13617-1	Gold Diggers of 1933-midley, Part 147	-471
				13618-1	Gold Diggers of 1933-midley, Part 148	-471
				13619-1	Gold Diggers of 1933-midley, Part 149	-471
				13620-1	Gold Diggers of 1933-midley, Part 150	-471
				13621-1	Gold Diggers of 1933-midley, Part 151	-471
				13622-1	Gold Diggers of 1933-midley, Part 152	-471
				13623-1	Gold Diggers of 1933-midley, Part 153	-471
				13624-1	Gold Diggers of 1933-midley, Part 154	-471
				13625-1	Gold Diggers of 1933-midley, Part 155	-471
				13626-1	Gold Diggers of 1933-midley, Part 156	-471
				13627-1	Gold Diggers of 1933-midley, Part 157	-471
				13628-1	Gold Diggers of 1933-midley, Part 158	-471
				13629-1	Gold Diggers of 1933-midley, Part 159	-471
				13630-1	Gold Diggers of 1933-midley, Part 160	-471
				13631-1	Gold Diggers of 1933-midley, Part 161	-471
				13632-1	Gold Diggers of 1933-midley, Part 162	-471
				13633-1	Gold Diggers of 1933-midley, Part 163	-471
				13634-1	Gold Diggers of 1933-midley, Part 164	-471
				13635-1	Gold Diggers of 1933-midley, Part 165	-471
				13636-1	Gold Diggers of 1933-midley, Part 166	-471
				13637-1	Gold Diggers of 1933-midley, Part 167	-471
				13638-1	Gold Diggers of 1933-midley, Part 168	-471
				13639-1	Gold Diggers of 1933-midley, Part 169	-471



78rpm PRESSED IN THE U.S. FOR EXPORT TO AUSTRALIA by Ross Laird

Australia certainly has blossomed some of the finest most versatile discographical scientists in the world. A recent publication, the AUSTRALIAN RECORD AND MUSIC REVIEW under the helm of RR subscriber MIKE SUTCLIFFE, has gathered together leading scholars in discographical craftsmanship. We heralded the publication in our last issue. We have 6 of 'em now! Contact Mike Sutcliffe, 15 Lowanna Avenue, Baulkham Hills, NSW 2153 Australia for subscription details.

One of their Australian contributors is another elite RR subscriber, ROSS LAIRD who has presented us with an article that typifies the excellence in erudition which runs throughout the AR & MR issues with special emphasis on the Australian - U.S.A music and record labels connective scene.

OK! Ross take it away. You're on center discographical stage now!

There has been an association between the U.S. and Australian record markets since the earliest days of the record industry.

Prior to 1925, when the manufacture of disc records began in Australia, all records sold were imported and virtually all labels produced anywhere in the world found their way here at one time or another. The major suppliers were, of course, British manufacturers. However, Canada, Germany and the U.S. were also significant sources of imports.

Most pre-1925 U.S. labels were also sold in Australia (I once found a Black Swan record here!) with the exception of labels which only had limited distribution even in the U.S. - such as dime-store labels, discs sold in the U.S. by mail-order only, etc. As a result some U.S. labels are still reasonably commonly found in Australia even today - for example Brunswick, Gennett, Emerson, Lincoln, Grey Gull, Banner, Domino.

Labels which had established British outlets usually appeared here via the equivalent British label. For example, Victor recordings most commonly appear on the HMV or Zonophone labels. However, it was possible to order the Victor issue of any title which had not already been issued on HMV by the same artist. This practice apparently continued even after HMV records began to be produced in Australia in the mid-1920's.

Some U.S. labels could not be sold in Australia due to copyright restrictions. For example, Regal was a registered trademark of the British Columbia company so U.S. Regal records when sold here had to have the label name covered by a sticker which changed the label name to Amfonola, Fosco's or some other name according to the outlet which distributed them. Some U.S. Regals look just like the usual Banner records which were also sold here - until closer inspection shows that the Banner label shows the original Regal 9000 series catalog number (and the original Regal artist credit such as Regal Dance Orchestra, Regal Jazz Syncopators, etc.) Also Victor records sold in Australia usually have the "Nipper" emblem scratched out as that is an HMV trademark here!

Large scale imports stopped after the establishment of local record pressing plants by Brunswick, Columbia, HMV & Vocalion between 1925 and 1927.

Just as the local record industry was getting established occurred one of the most interesting chapters in the connection between the U.S. and Australian record-industries. This was the production in the U.S. of a number of record labels for export to the Australian market. These labels seem to have been produced at the request of specific outlets who wanted to have their own label.

The labels produced were Beeda, Clarite, Bon Marche & Dahlmont. All were produced by Plaza Record Co., although none state this on the label.

Laird's text will be continued. The fine listing of CLARITE has appeared in "AR & MR" No.1. Beeda, Bon Marche & Dahlmont are scheduled. /LK

"THE BRITISH BEHIND THE COBWEBS" by BILL DEAN-MYATT (B D&M) Welcome aboard Bill!!!



This label lasted from about March 1920 until about March 1922. Some of the items on this label also appear on British Scala Coliseum and Guardsman labels. Most of the American items emanate from Gennett although there are a few from Vocalion. It is not known for whom it was produced.

The basic colour is yellow with some red and grey with lettering in black. Both 10" and 12" records were issued, but no known USA items appear on the 12" size.

The illustrated label seen above is by RODERMAN'S DANCE ORCHESTRA-0274 Frogs' Legs -Fox Trot Tower 227 It is coupled with

0275 Squealing Pig Blues-One Step-

Both sides appear to come from Gennett 9089 as Yerkes Saxophone Sextet, recorded about July 1920 in New York with coupled matrices of 7359/7360, respectively.

- - The coupling also appeared on Guardsman 1101...

The series in which we are interested started at 100 or 101 and continued for nearly 350 issues of which not all have been so far traced. Prices were very expensive for the period, considering the low quality, namely 2/6 (equal to about 50 cents).

Comments to Bill Dean-Myatt
4, Heathercourt Gardens,
Sutton Coldfield B74 2ST,
ENGLAND

Next issue we hope to have JOHN SAM LEWIS' RAGGIN' THE CLASSICS" column with the JULIUS BERGER additional discography by ARTHUR BARNHART of Great Britain.

Further research on the cellist JULIUS BERGER of the 70s and 80s has now come to our attention through press accounts primarily in German publications that he gave concerts and made recordings. We will reiterate it is possible that the current Julius is the same Julius who went back to World War One recordings? Maybe he was a Wunder Kind (Infant prodigy) with a miniature cello! (smiles)

Now back to the current Julius Berger research we uncovered. The sources were just listings that appeared in the MUSIC INDEX. I tried with no luck to find the German publications. So I leave it to our European subscribers, especially our elite German researchers, to find the publications. Here's one lead for you all!

"A Schallplatten of Julius Berger recording Bach's Die Saiten fur Violoncelle Solo" appeared in the German NEUE ZEITSCHRIFT FUR MUSIK issue of JANUARY 1987. LOTTE THALER was listed as editor, and the address given was

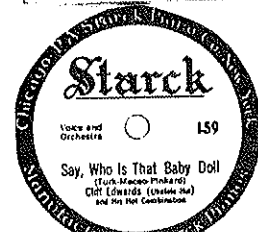
CARL-ZEISS STRASSE 1,
6500 MAINZ
WEST GERMANY

ANY SUCCESS BY YOU ALL COULD HELP UNCOVER THE MYSTERY OF JULIUS BERGER! GOOD LUCK!! /Len Kunstadt

THE AMERICAN DANCE BAND DISCOGRAPHY 1917 1942 VOLUME 2 AMERICAN DANCE TO THE MUSIC BRIAN RUST CORRECTIONS AND ADDITIONS TO BILL FRASE STEVE ABRAMS 1957 Drew Ave. S. 1600.44th Ave. Minneapolis Mn. San Francisco Calif 55416 94122 (continuation from 245/6) (This voluminous work began in RR 157/8) CORRECTIONS AND ADDITIONS TO BRIAN RUST'S AMERICAN DANCE BAND DISCOGRAPHY SERIES 3 (C) compiled by BILL FRASE

- P. 1601 Mx 8838 take 2, add Or 1634. Je 5651 as Billy James, Cr 81156 as Pierrot Sync. vocalist as "Wm. Stanley" on Or.
To Mx 8839 add Or 81158 as Rendezvous Cafe O.
To Mx 8840 add Or 1633 as Ted White or Billy James, Ro 1052 as ?
Cr 81157 as Pierrot Sync., Ap 41040 as Dublin's Demons.
Note re: Ban 6449, 6451 could read DUBIN'S DANDIES.
That's What I Call Lo-o is Mx 3993. To Mx 8848 add Or 1640 (Roy Collins)
Mx 8849 take 2, add Or 1654, Je 5672 as Roy Collins, Ro 1062 as Al Albany. This is equi... To Mx 3994-2 adding Cam 9260, Lin 3287 as Al Alberte.
To July 16 session add Mx 8862-6 Why Can't You? -J3. (Remake of F. Leithner side) Add Or 1655 as Oriole D.O. This Mx also appears on Bwy 1299 as Fred Lantroy O. and Emb 6056 but unknown if they are from this take or the earlier F. Leithner take.
Mx 3999 take 1, add Chg 815 as Billy James with --"Wm. Stanley".
Mx 8863 take 2, add Bwy 1303 as Dexter's Dandies with --"Jimmy Wolf", Je 5673 as ?
To Mx 8864 take 2, add Or 1655 as Roy Collins or Roy Carlson, Cr 81134 as Rendezvous Cafe O., Ap 41017 as Roy Carlson.
To Mx 8865 add Bwy 1301 as Checker Box Boys with --"RL", Or 1653 as Oriole D.O., Emb 8056, Imp 2152
Mx 4007 take A
Mx 8881 take 3, add Cr 81170 as Pierrot Sync.
Mx 4008 take A
Mx 8882 take 3, add Chg 828 as Dixie Jazz Band, Cr 81173 as Southern Night Hawks.
Mx 4009 take A
Mx 8883 take 2, add Or 1664 as Bob Green, Cr 81169 as Bud Carlton's O.
Mx 8891 take 3, add Je 5678, Cr 81139, Ap 41034
Mx 8892 take 3, add Je 5708, Cr 1658, Cr 81149, Ap 41035
Watching For The Whippoorwill is Mx 8892-1 and add Mx 108913-3.
Mx 8917-2 issued on Ban 6497 as Roy Collins, Or 1684 as Bob Green, Cr 81165 as Matty Crawford's O.
Mx 8918 take 3, add Cr 81165 as Pierrot Sync.
Mx 8919-3 issued on Or 1685 as Billy James, Cr 81187 as Hencz-ousCO.
Mx 8932-3 issued on Ban 6502 as Dublin's Dandies, Cr 81206
Mx 8933 issued on Je 5735 as ?
To Mx 8976 add Cr 81203 as Buddy Murray's O.
Mx 4031 take A
To Mx 8977 add Or 1696 as Roy Collins
Mx 4034 take B
To Mx 8978 add Cr 81201 as Rendezvous Cafe O.
To Mx 8979 add Or 1689 as Roy Collins, Ap 41077 as Roy Carlson.
To Mx 8980 add Or 1694 as Bob Green, Cr 81188 as Bud Carlton's O., Ap 41062 as Roy Carlson
Mx 8981 take B, --"K" as "GB" on Ban, add Cr 81209 as Buddy Bartlett O.
To Mx 8982 add Or 1706 as Bob Green, Cr 81196 as Pierrot Sync., Ap 41065 as Dublin's Demons.
To Mx 8992 add Or 1735 as Bob Green, Cr 81221 as Pierrot Sync.
Mx 8997 take 3, add Or 1699 as Bob Green or Billy James, Cr 81197 as Pierrot Sync.
Mx 8998 shows as take 1, or possibly "P" (unreadable) on Cam 9310. vocalist possibly is Jerry White, add Or 1700 as Bob Green, Cr 81192 as Southern Night Hawks, Ap 41058 as Roy Carlson.
Mx 8999 take 3, add Or 1698 as Bob Green, Cr 81196 as Pierrot Sync., Ap 41065 as Dublin's Demons.
P. 1603 To Mx 9025 add Cr 81217 as Adrian's D.O.
To Mx 9039 add Or 1765 as Roy Carlson
Mx 9062 take C, --"K", add Cr 1762, Je 5762, Cam 0109 all as Hwd D.O.
Mx 9063 take B, --"K", add Cr 81177 as Ernie Noble O.
I like having the two Mx on one line as listed on this occasion. When they are on separate lines, it looks like 2 diff. performances.
Mx 4136 take C, Mx 9070 take C, --"AP", add Ap 41124
Mx 9071 take 2
Mx 9072 take 1, add Or 1758, Je 5759 both as Dublin's Dandies, Cr 81254 as Matty Crawford's O.
Same Old Moon is Mx 4152, and 9086-3. --"SL" as "RL" come, add Bwy 1330 as Palace D.O., Cr 81121 as Pagoda D.O., Ap 41048
Mx 9087 take C, --"SL" as "RL" come, add Bwy 1336 as Dexter's Dandies, Cr 1761, Je 5762, Ro 1128, Cam 0110. Cam is as Dublin's Dandies, & prob. the others as well. Add also Cr 81266 as Pierrot Sync., Ang 3174.
To Mx 9088 add Bwy 1330 as Earl Randolph's O. with --"Jimmy Wolf", Cr 1758, Je 5759.
Mx 9097 take 1, add Cam 0106 prob. as Hwd. D.O.
Mx 9098 take 3, correct Ban 0538, add Cam 0118, Or 1769 both as Mississippi J.B., Je 5770, Ro 1136.
To Mx 9115 add Or 1134 as Dublin's Dandies.
Mx 9116 taken 1-2, --"SL", add Cam 0115 as ?
To Mx 9117 add Or 1768, Ro 1133 as Dublin's Dandies, Cr 81260. In this case, the related labels have different artist credits: Dom 181260 as Pierrot Sync., Sterling 281260 as Goldie's Sync.
Mx 9118 take 3, add Or 1770 as Majestic D.O., Cr 81265 as Red Dandies.
To Mx 9121 add Bwy 1342 as Oriole Salon O.
To Mx 9122 add Cam 0107, Imp 2265
To Mx 9122 add Cam 0106, Or 1754,
To Mx 9124 add Or 1785 as Buddy Blue's Texans
To Mx 9142 add take 3, Cam 0114 as Imperial D.O., Ro 1132 as Maj.D.O.
To Mx 9143 add Bwy 1340 as Palace D.O., Ap 41076 as Majestic D.O., Emb 8079
To Mx 9144 add Cr 81274 as Goldie's Sync., Ro 1153, Je 5788.
Mx 9155 take 1-3, add Per 15248, Ap 41069 both as Hwd. D.O., Ro 1154, Emb 8087.
Mx 9159 take 3, add Cam 0137, Je 5786, Or 1786, Ro 9771, Ro 1151 all as Dublin's Dandies, Cr 81276 as Pierrot Sync., Ap 41153 as Dublin's Demons.
(To be continued)

Behind the Cobwebs CARL KENDZIORA We continue his legacy! "LABEL OF THE MONTH REPRINTS" (continuation from 246/6)



Label of the month: Starck, marketed by the P. A. Starck Piano Company, New York and Chicago. The eminent discographers of the Jazz Journal, John Davis and Gray Clarke, in their June column, commented on our use of the Operaphone label in May and suggested that a scuffle for ancient labels may be in the offing. So they rushed in with the rather obscure Starck label. We would like to augment their discussion of this uncommon label, since our accompanying cut is of the very disc they mention in their column. This disc is Starck 159 by Cliff Edwards and his Hot Combination. The side shown is Say, Who Is That Baby Doll? (106316-3) the reverse being Oh Love, My Love (106315-2). The label is a weird color with gold lettering and is very closely allied with Pathe-Perfect. It seems to have drawn its masters entirely from them and even used for its catalog number the last three digits of the Pathe issue of the same coupling. Thus the Starck 159 shown is on Pathe 25159, and this number (25159) is clearly imprinted in the wax between the label and grooves. Thus confusion could very easily result, as Starck seems to have drawn indiscriminately from various Pathe series and it is quite possible that there may be two different Starck issues with the same catalog number. We shall discuss the key numbers between Pathe and Perfect issues of the same couplings in a future column; this is an intriguing subject, for, given the number of either the Pathe or Perfect issue, one can easily determine that of the other by the addition or subtraction of the appropriate key number. Can anyone supply an instance of two different Starck issues with the same catalog number? Also, any further data on the label and its issues will be welcome.



THIS IS REPRINT FROM CARL'S COLUMN IN THE DEC.1950 ISSUE OF THE "RECORD CHANGERS" BY "QUARTER" BYRON IS ADDENDA TO CARL'S COLUMN IN THE JUNE 1950 "RECORD CHANGERS".

In June our label of the month was the Phonograph Recording Company of San Francisco. That disc was On the Alabama, Alabama Stomp (109/108) by Jack Danford and his Ben Franklin Hotel Orchestra and we gave you the story on it last month. Two other of these rare labels have been sent to us since and we'd like to report on them here. First one was sent to us by Charles Lindsey of San Francisco and it is a blue label with gold lettering instead of black with gold as are the other two. This apparently was the first record as the masters are 101 and 102. It is Cuddle Up (101)/ Congratulations (102). First title has no composer credit but shows (arr. by Geo. Moxey). Band is by Cliff. The first side begins with the spoken statement: "This is Claude Sweeten and his R. K. Orlans offering 'Cuddle Up'." The band is not as hot as the others and seems to include trumpet, trombone, alto, baritone, violin, piano, banjo, tuba, and drums. Solos are by trombone, alto, clarinet, violin, piano, and trumpet. All three discs are laminated and apparently were pressed by Columbia for the P. R. Co. of S. F. What can any of our readers tell us of these two other groups?

PLAZA 5000 MASTERS SERIES (cont'd (9176 to 9200) (cont'd from RR243/4))

- LOU GOLD & HIS ORCHESTRA
9176 11/25/29 Just You
LOVINA GILBERT, Vocalist
9177 Fairies (Roy. 179)
(a)CHEERIO(C.K. Field), Recitation
(b)GERRY(GERALDINE)RIEGER, Vocalist
9178 (a)Mits' End Corner
(b)O Rest in the Lord
- 9179
LOU GOLD & HIS ORCHESTRA
9180 11/25/29 Just for Tonight
9181 " Oh Baby
THE GILBERTS, Vocal duo
9182 Mother Goose Parade (Roy. 176)
9183
(a)CHEERIO, Recitation
(b)RUSS GILBERT, Vocal
9184 (a)A Hand On Your Shoulder
(b)Friend o' Mine
(NOTE: Above mx on Roy. 178)
ADRIAN SCHUBERT'S SALON ORCHESTRA
9185 11/26/29 Dream Lover
9186 " You're Always in My Arms
(But Only in My Dreams)
MAJESTIC DANCE ORCHESTRA
9187 11/26/29 I'm Following You
EDDIE PEABODY, Banjo
9188 11/27/29 If I Had a Talking Picture of You
9189 " Little by Little
ROY SHECK'S TRIO
9190 11/27/29 On a Coral Shore with You
9191 " What Would I Do Without You?
GERRY RIEGER, Vocal
9192 (a)If Any Little Word of Mine
(b)Charity
(NOTE: Above mx. on Roy. 178)
CHEERIO & ASSOCIATES, Recitation w. singing
9193 The Angelus
(NOTE: Above mx. on Roy. 177)
(a)CHEERIO(Recitation) and Gil(Russ Gilbert), frog imitations
(b)THE GILBERTS, Vocal
9194 (a)The Croaker
(b)The Bullfrog and the Coon
SOCIETY NIGHT CLUB ORCHESTRA
9195 12/3/29 Love in My Dreams
9196 " Tonight Will Never Come Again
9197 " You're the Kind of a Girl I Can't Forget
SID GARRY
9198 12/4/29 My Sweetest than Sweet
RODMAN LEWIS
9199 12/4/29 Lady Luck
RALPH HAINES
9200 12/4/29 Let's Start All Over Again

(To be continued)

(second go around - PART NINE 1M 1064 to 1M 1128



MATRIX LISTING (1M 1 to 1M 2000) (1947 to 1959)

compiled by CEDRIC J. HAYES with help from
Peter Gibbons (England) and Michel Ruppel (France),
also AZZ RECORDS (1949-1952) by Jorgen Jensen
and BLUES RECORDS (1943-1952) by Mike Leadbetter/
Ned Slaven.

Note: all master numbers are prefixed 1M. All issue numbers shown are IMPERIAL, unless
otherwise noted. Abbreviations: LA - Los Angeles; NO - New Orleans.

LESTER WILLIAMS, NO. c.1956.
1064 McDonald's daughter 5402
1065 (My) Daddy loves you 5402
1066 In the Sunnertime
1067 Rich man blues

THE DUKES, c.1956.
1068 Seardrop blues 5401, 1M94003
1069 Bad luck blues
1070 Wind from
1071 Baby please
1072 Chorus and shaka
1073 Cotton picking blues

DAVE BARTHOLOMEW AND HIS ORCHESTRA, NO. c.1956.
1074 Lovin' you 5408

THE DUKES, c.1956.
1075 The last ride
1076 Last dreams

DAVE BARTHOLOMEW AND HIS ORCHESTRA, NO. c.1956.
1077 Three time loose 5408

PAT'S BOWLING AND HIS BAND, NO. c.1956.
1078 What's the reason I'm not pleasing you 5417, 1M9020
1079 Set me free (The twist) 1M9170
1080 My heart is in your hands 1M9135, 1M9009
1081 Are you going my way 5407, 1M9028, 1M9062, 1M9230
1082 Blueberry hill 1M9260
1083 Honey child 5407, 1M9028

SCOTTY CRISS, LA. c.1956.
1084 Memories of you 1M9020
1085 Walin' with Joe 1M9020
1086 How deep is the ocean 1M9020
1087 The blues for Rose 1M9020
1088 The man I love 1M9020, 1M9205, 1M12205
1089 Until the real thing comes along 1M9020
1090 Blue prelude 1M9020, 1M9205, 1M12205
1091 After you've gone 1M9020
1092 Come rain or come shine 1M9020, 1M9205, 1M12205
1093 How high the moon 1M9020
1094 If I had you 1M9020

SMILEY LEWIS, NO. c. mid 1956.
1095 Sunday you'll want me 5404
1096 How good we are ballin' 5404
1097 No letter today
1098 Mama don't like
1099 Shame, shame, shame 5418

SCOTTY CRISS, LA. c.1956.
1100 What is this thing called love 1M9024
1101 Night and day 1M9024
1102 Love for sale 1M9024, 1M9205, 1M12205
1103 Just one of those things 1M9024
1104 Anything goes 1M9024
1105 Get a kick out of you 1M9024, 1M9205, 1M12205

GLORIA JEAN PITTS, c.1956.
1106 Slipin' in 1M9024
1107 Things you should know 5406
1108 Woman with the blues
1109 I don't stand no quittin' 5406

ERIE FREEMAN, LA. c.1956.
1110 Alexander's ragtime band 1M9022
1111 How deep is the ocean 1M9022
1112 Heat wave 5405, 1M9022
1113 Say it isn't so 1M9022
1114 Always 1M9022
1115 Blue skies 1M9022

MERLE GILGORE, c.1956.
1116 Smiles 5409
1117 Trying to find (someone like you) 5409
1118 Goodbye

ERIE FREEMAN, LA. c.1956.
1119 All alone 1M9022
1120 I've got you to keep me warm 1M9022
1121 Reaching for the moon 1M9022
1122 The song is ended 1M9022
1123 Now it can be told 1M9022

JOHNNY FULLER, LA. c.1956.
1124 Heavenly love 5590
1125 Keep in my soul 5413
1126 Whispering wind 5413, 5580
1127 Norma Jean

(TO BE CONTINUED) RECORD RESEARCH
Correspondence to CEDRIC J. HAYES,
65 GRAND AVENUE,
BROOKLYN, N.Y. 11205
Please check your actual recordings
for variations. Request label photocopies
from this point on. Send 'em to RLL.

ENGLAND 6X4 SUA

MERCURY 5000 SERIES - 78 RPM - 1946 to 1952 **
compiled by ED NOVITSKY



(cont'd from RLL 345/6)

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HAPPY ANNIVERSARY
OVER THE RIM OF THE SUN
ON MARGUERITE
I STILL GET A THIRILL (THINKING OF YOU)
PUT YOUR ARMS AROUND ME MONEY
LASSUS TROUBLE
DEEP FREEZER DINAH
FANCY FREE
SAY WHEN
OUR VERY OWN
I LOVE YOU FOR THAT
I'D LOVE YOU BABY, I'D LOVE ME
DESKET SONG
CLEOPATRA'S NUMBA
EL SOPON
HAMA
KANSAS CITY KITTY
LET'S DO IT AGAIN
I DIDN'T SLIP, I WASN'T PUSHED, I FELL
I'M TAKING TWO GIANT STEPS
HOMER COOKIN'
GOODNIGHT IRENE
WUNDERBAR
EVERYBODY KNOWS YOU BY YOUR FIRST NAME
HIGHTER-TWELVE (1812)
SAM'S SONG
HERE, PRETTY KITTY
BUONA SERA
I GOT TOOKIN'
IF YOU SMILE AT THE SUN
I DO BETTER UP IN THE MOUNTAINS
MY HEART LIES IN IT
TZENA, TZENA, TZENA
I LOVE THAT GIRL
ALL MY LOVE
ROSES REMIND ME OF YOU
WHY DID THE FLEETING
IRON HORSE
IT AIN'T NECESSARILY SO-SUMMERTIME
SWEET AND LOVELY
MUSIC MAESTRO PLEASE
DREAM A LITTLE DREAM OF ME
AND TO THE DEVIL WITH A TAIL
WHEN THE SAINTS COME MARCHING IN
SWEET GEORGIA BROWN
FEATHER BRAIN
AT SUN-DOWN
MURDER'S HARBORCATS
JUST SAY I LOVE HER
WHEN THE LIGHTS ARE LOW
JUST SAY I LOVE HER
FORBIDDEN LOVE
JUST SAY I LOVE HER
CAN ANYONE EXPLAIN
THE RIGHT KIND OF LOVE
BACK IN YOUR OWN BACK YARD
CAN ANYONE EXPLAIN
IT ALL NIGHTS AND ENDS WITH YOU
GOODNIGHT IRENE
HOMER COOKIN'
OUR LADY OF FATIMA
HONESTLY I LOVE YOU
AT SUN-DOWN
DONKEY SERENADE
CHERRY BOUNCE
DOODLE-DOO-DOO
HAMA'S SAMBA
SKATERS WALTZ IN SPRINGTIME
CLAIR DE LUNE
SCHERZERDANCE
BRICKS TO ME ONLY WITH THINE EYES
BECAUSE
FAST FREIGHT BLUES
A SMILE WILL GO A LONG, LONG WAY
MY SILENT LOVE
SAY IT ISN'T SO
JUST SAY I LOVE HER
BANDY'S LITTLE BOY
THEY PUT THE LIGHTS OUT
FALLING IN LOVE WITH LOVE
TIO TIO
TEA FOR TWO
FORBIDDEN LOVE
CINCINNATI DANCING PIG
YOU'VE GOT ME CRYING AGAIN
MY SILENT LOVE
CAN'T WE TALK IT OVER
FRIENDLY STAR
PUNKY PUNKIN' (THE HAPPY PUNKIN)
YOU WONDERFUL YOU

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BLACKER'S D. P. S. CARUSO DIGRESSION - "CARUSO THE HAM!" (cont'd from pg. 23)



SINCE GEORGE DID SUCH AVID RESEARCH ON ENRICO WE THOUGHT IT WOULD BE FITTING TO DISCOVER A RARE PHOTO OF THE MIGHTY TENOR AS AN ACTOR. THAT WE DID! THANKS TO THE OCTOBER 1918 ISSUE OF THE THEATRE PUBLICATION WE WERE ABLE TO ACCOMPLISH THIS TASK. AN AMUSING CAPTION ACCOMPANIED THIS RARE PHOTO:
"MY COUSIN" IS THE TITLE OF ENRICO CARUSO'S FIRST ARTCHAFT PICTURE. HE SURE LOOKS FUNNY, DOESN'T HE! **

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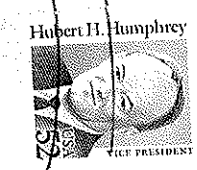
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